

# PUBLIX BACKS "PARAMOUNT WEEK"

## HUGE GROSSES FOR THEATRES CERTAIN, MR. KATZ PREDICTS

On the eve of the launching by Paramount of the most intensive "Paramount Week" campaign in its history, Sam Katz, president of Publix Theatres has issued a statement to Publix executives, explaining its purpose, scope, and possibilities for additional profits for each theatre.

Nearly every showman in the world is familiar with the "Paramount Weeks" during the last ten years, and the manner of familiarizing the public with new pictures thru national and local advertising and exploitation. This year, however, with the smooth functioning of Publix and other huge theatre-chains, it is possible for Paramount's advertising and sales experts to work out more ambitious plans than would have ever before been possible.

**Hits Public**  
The campaign is primarily to instill in the theatre-going public the desire to see forthcoming Paramount pictures your theatre will show sooner or later. In addition, it is climaxed by a tremendous week of box-office business for all theatres, including our opposition, during "Paramount Week." Local newspapers, national magazines, radio and billboards, will combine to create a stampede to the box-offices.

"For 10 years the public has been familiar with "Paramount Week"—which has always more than lived up to its promises," Mr. Katz, says. "Now the 'Lucky Eleventh Annual Paramount Week' is expected to be so huge that it will doubtless hold the record for many years to come, due to the enthusiasm and showmanship of the chain-theatre showmen who will participate in the direct and indirect benefits and back up Paramount's effort.

"The effort this year has the benefit of concentrated help by thousands of theatres and expert showmen, in addition to the efforts of the Paramount organization, which in the past has carried the burden alone.

"I want everyone in Publix enthusiastically interested, and participating in some useful manner, in the "Paramount Week" demonstration," Mr. Katz declares. "Not only does 'Paramount Week' convincingly arrest national and local attention for the film product you will play in your theatre during the next twelve months, but it will increase your box office receipts during that particular week, if it receives the enthusiasm and energy and intelligence from you that it takes to do anything successfully. It is obvious to every showman that "Paramount Week" offers to all theatres as well as Publix, a tremendous and costly effort in the work of making new theatre-goers, and stimulating the interest in present patrons. Of course every Publix showman will participate, and try to get all the benefit possible.

"I expect every executive of each theatre to thoroughly familiarize himself at once with the plans.

### Managers: Beware! It Can Happen!

Freddie Allen, the noted stage-wit, pauses on his Loew route somewhere just outside of Wedlock, O., to write to his kiddypal, Mark Leddy of Publix stage production department, to tell him about the theatre patron in Wedlock who started to eat a Limberger sandwich just as a "talkie" flashed on the screen. According to the voracious Mr. Allen, five other theatre goers instantly jumped up and demanded the return of their money, claiming that the Vitaphone actors were afflicted with halitosis.

### MR. MARX URGES PUBLIX OPINION FOLLOW-UP

"Please refer to the list of books and editorial in "Publix Opinion" #29. "Publix Opinion" which is now the official voice of our organization, printed a full page list of books covering many topics vital to successful showmanship. There was also a very interesting editorial written by Mr. Botsford and another by Mr. B. H. Serkovich, the editor of "Publix Opinion."

"No person interested in progress with this organization can afford to pass up the opportunity to review the above mentioned list and editorials and arrange a definite schedule for making a thorough study of the material in the various books listed. All wideawake managers and ambitious junior executives will find these books invaluable in preparing themselves for greater responsibilities in this business.

"A reprint of this list of books and the articles above, referred to is being made on a separate sheet and will be sent to you in a few days. Please see that these sheets are posted on the bulletin boards with an encouragement to your staff to take full advantage of same."

Yours very truly,  
HARRY MARX.

## NICHOLAS G. WEISS NAMED TO CO-ORDINATE DEPARTMENTS

Announcement made today by Mr. Katz to the effect that Nicholas G. Weiss has joined the cabinet of Home Office executives for the purpose of handling special problems and co-ordinating the efforts of various interests and departments, will be greeted by the most enthusiastic approval of everyone in the home office and in the field.

Mr. Weiss is equipped with an intimate knowledge of the larger problems of the amusement industry, by reason of his long and intimate contacts with such leaders as Mr. Adolph Zukor, Mr. Eugene Zukor, Mr. Sam Katz, Messrs. Joseph and Nicholas Schenck, and the late Marcus Loew, as well as most of the other important figures in Paramount and Publix.

### Intimate Knowledge

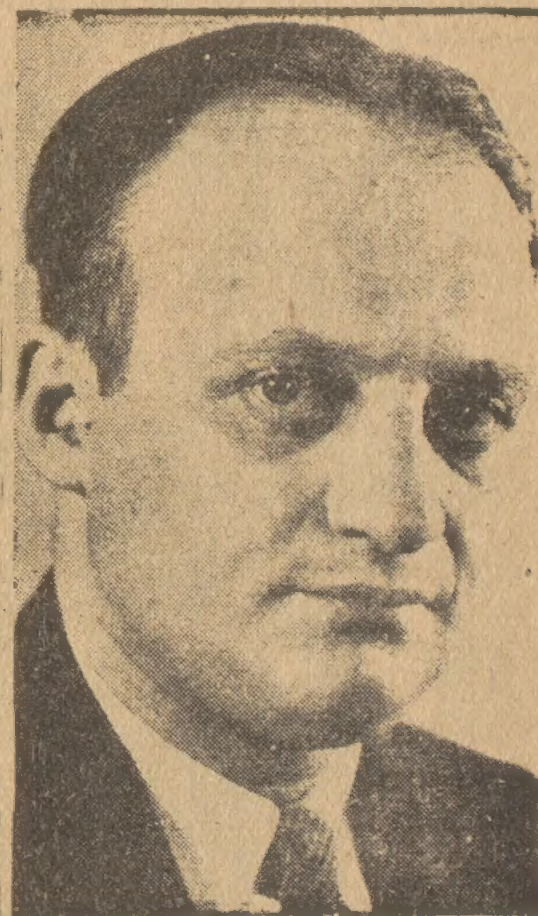
Besides a knowledge of the theatre and most of its problems, Mr. Weiss has just completed a course of intensive study of the talking and sound devices at Electrical Research for film which will prove to be a valuable adjunct to his knowledge of finance.

"I feel that in the acquisition of Mr. Weiss, Publix has gained valuable assistance. Many problems that fall just short of successful completion due to necessarily limited departmental scope, or thru inter-department ramifications, will be followed thru by Mr. Weiss. Thus every department will function more successfully. We have needed just such ability as Mr. Weiss possesses, for he will be able to back up the efforts being made not only in Publix, but also in Paramount, which will per-

mit us to take advantage of many opportunities in other phases of the industry from which heretofore we have only been able to obtain slight benefit.

"In discussing the addition of Mr. Weiss to our Home Office cabi-

### NICHOLAS G. WEISS



Nicholas G. Weiss, named by Mr. Katz for important new executive position.

net, every department head expresses the opinion that Mr. Weiss will fill an urgent need.

"I want complete co-operation from everyone for Mr. Weiss, and I am sure that he will be able to make our efforts and thoughts count for more as soon as everyone understands just how much good his service means to all of us."

Mr. Weiss expects among other things, to concentrate sources of specialized information to the best advantage of all, and to achieve for everyone the individual recognition that heretofore has frequently but unintentionally been lacking.

### WANTED!

The Home Office needs 12 copies of "Publix Opinion" of Volume 2—number 6; and 6 copies of Volume 1—number 6. Dig through your files and if you can spare the copies we ask for rush 'em to us, please!

—The Editor

## MOUNTING OVERHEADS THAT DESTROY PROGRESS!

During a meeting of the Home Office executive cabinet last week, presided over by Mr. Katz, at which time all department heads were present, Mr. Katz pointed out the need of immediate and intense scrutiny of operating costs, not only in the Home Office, but in the field as well. This does not mean that salaries will be cut or that necessary employees are to be eliminated. It means that economy will be effected by closer co-operation, organization and operation methods.

"Week by week, operating costs have crept up. It is true that grosses and operating efficiency increased also—but the mounting costs have nullified the progress made in grosses.

"I do not criticize. Everyone has worked hard, and intelligently. A vast amount of progress has been made during the last year. Publix is now established, its policies introduced and set, and the organization is functioning smoothly and effectively in the right direction. The most dangerous note now on the economic horizon is the cost of operation.

"I want everyone to examine his operation minutely, and to go over it with a fine tooth comb to remove every possible item of expense that can safely be eliminated. I want it done immediately! We have permitted increases of expense to be added a few dollars per week at a time and the total result, compared to the total grosses, is unhealthy.

"Some operations are well within reasonable bounds and are turning in profits that are carrying operations too heavily burdened.

"In every Publix operation from now on, there must be an immediate and appreciable amount saved.

"The home office is now arranging to co-ordinate certain efforts and activities that will save money for the circuit without sacrifice of entertainment, service or selling value. But this is only part of the program. The remainder and the biggest part must come voluntarily from everyone who has the authority to pass on expenditures."

**"LET'S GET SOME THRILLS BY CUTTING THOSE OPERATING COSTS DOWN TO WHERE THEY BELONG! THE SPLENDID EFFORTS BEING MADE TO GET SATISFACTORY GROSSES WILL THEN COUNT FOR SOMETHING! JUST MAKING A STANDOFF IN YOUR OPERATION IS NOT ENOUGH!"**

—SAM KATZ, President, Publix Theatres Corp.



## SECOND RUN FILM PLAYS TO CAPACITY, DUE TO CAMPAIGN

Manager James H. McKoy used a very comprehensive campaign to put over "Ramona" (second run)

**WHO SAYS THE SMALL THEATRE OR THE SECOND-RUN HAS NO CHANCE?**

Ask Jim McKoy! He knows that a film you haven't seen is like a good old unread book! And he got the coin, too!

ords in their windows together with cutouts, framed stills and neatly lettered art cards announcing the title of picture, star, theatre and play dates. The department store featured the display of "Ramona" cloth in its window display together with stills from the picture and a large lettered card reading, "Ramona Cloth (Sold by us exclusive) is as beautiful and lasting as the story and picture RAMONA starring Dolores Del Rio at the CAPITOL Friday and Saturday."

Two other music stores also co-operated in publicizing the picture by running ads in the paper and using stills and cards on their counters.

and backed with palms and ferns. The console itself was covered with two very handsome Spanish shawls. On the right was a red and white one with a little green and yellow in it and on the left was a black shawl with red, green and white in it.

A former soloist (a very attractive lady) substituted for the regular organist who was suddenly called out of town account of sickness in the family—and did a splendid job of it too. She was handsomely dressed wearing a red shawl with a rambling rose in her hair. This is the first occasion when a lady organist has been featured in Macon and she instantly won the hearts of the audiences.

The number opened with a chime effect from the organ, next a verse and then a chorus from Ramona. At the end of the first chorus, the organ music faded in with the non-synchronous Victor Red Seal record of Dolores Del Rio singing "Ramona." The organist played a soft accompaniment and everyone was of the opinion that the organist was doing the singing. (This was perhaps due to the fact that the Non-Synchronous machine has not been advertised as having been installed.) At the end of the first chorus of this second record there is a fine piano part and this was brought out strong and everyone thought it came from the organ.



Four days in advance of picture, "Ramona" was announced on each Radio program by someone either singing the song or its being played on the piano or full orchestra. To find out what the reaction was to this stunt, McKoy announced that he would give away 25 passes to "Ramona" to the first 25 persons that called the Capitol theatre after 10 A. M. Friday morning. In less than 20 minutes every pass had been given away and the phone kept ringing until long after twelve o'clock.

The organ presentation to the picture is well worth mentioning for it played an important part in completing a most enjoyable program. McKoy personally built a set (see photo) around the organ—using textone and painting it a yellow with brown wiped over it. It was then covered with vines gathered from a nearby woods

This faded out quickly and the organist went on with another chorus and at the last—faded in to the record with the ending of the chorus sung by Dolores Del Rio. A regular 'moving picture' ending by the organist capped the climax for one of the most successful presentations at the Capitol.

The set was lighted while the number was being played from five baby spots in front of the balcony. The lights faded from blue to green and then to red during the singing and then back to green for the end. And for the final touch brought up the blue and red. A soft amber spotted the organist throughout the entire number but this did not touch the set itself. A contrasting light effect was used on the drape during the closing number. Immediately following the solo number, the feature picture was shot on the screen.

## RUSS MOON STAMPEDED BROADWAY

Smashing "Warming Up" campaign credited with much of the box office ado!



Scene from The Paramount Sound Picture RICHARD DIX in "WARMING UP"

**Richard Dix**  
IN  
**"WARMING UP"**  
PARAMOUNT'S FIRST PICTURE WITH SOUND

Paramount Theatre -- July 14th to 20th  
Rivoli Theatre -- on and after July 21st

**What You See - You Hear!**

Over 2,000 window posters distributed free and pasted up against valuable glass windows, made New York's Broadway look like a snowstorm had hit it. It was the effective work of Russell Moon, director of publicity for the New York Publix theatres, who got hot over "Warming Up."

However, that was only one of the things Mr. Moon accomplished. The acres of free newspaper space in pictures and stories printed by the big New York Dailies kept Mr. Moon's waistline down to a perfect 36 during the days he was hustling from editor to editor.

In another column, is reproduced some of the display ads carried in the newspapers by the Paramount theatre. Other theatres will find it profitable to reproduce the Paramount theatre campaign.

### THIS DISPLAY

Showing America's most popular Motion Picture Star in a picture of America's most popular Sport will attract great interest in your window if displayed all next week. This Service is free.

THANK YOU!

RUSSELL MOON  
Paramount Theatre

### SELLING IT!

Here are a few pointers every showman should know!

During the last few years, Professors Alvin C. Busse and Richard C. Borden, of New York University, have been making a systematic study of face-to-face selling. They have been privileged

to sit in buyers' offices over periods of several weeks and observe the methods of salesmen both successful and unsuccessful. In the course of this work they have secured more than 15,000 case reports, says "Printers Ink."

"From a study of the reports," Professor Borden says, "we have been able to build a formula for successful selling. It consists of a half dozen childishly simple principles—obvious, and yet not too obvious."

The principles follow:

1. During the course of a selling argument, do not talk too much yourself. Be a good listener first.
2. Watch out that you never interrupt a prospect when he is stating an objection.
3. Be careful that you do not slip into an argumentative attitude. Even if not expressed in words, it is easy to convey this attitude in the manner. If the salesman's voice is raised three or four notches, regardless of what he says, the prospect is likely to notice it and become combative.
4. During the opening phase of a business argument, inquire before the attack. See that the prospect fires most of his heavy ammunition early and then he will listen to you.

## BASEBALL BULLETIN

NEW YORK YANKEES SCHEDULE

SUNDAY JULY 15th — CLEVELAND AT NEW YORK  
MONDAY JULY 16th — CLEVELAND AT NEW YORK  
TUESDAY JULY 17th — CLEVELAND AT NEW YORK  
SATURDAY 21st — SUNDAY 22nd — CHICAGO AT NEW YORK



BASEBALL IN THE MOVIES: Mike Doolin at left displays his Golden Bat Presented by and engraved with the names of his teammates. Doolin acted as Technical Adviser to Richard Dix in "Warming Up". At right top—Dix warms up for "Warming Up". Bottom Centre—Dix, Doolin and Director Newsome see for the camera.

SEE  
**RICHARD DIX in "WARMING UP"**  
PARAMOUNT'S FIRST PICTURE WITH SOUND  
Paramount Theatre July 14th to 20th—Rivoli after July 20th  
**WHAT YOU SEE - YOU HEAR!**

5. Whenever the prospect raises an important objection, restate the objection briefly but fairly. Then he knows you understand and will not repeat it.
6. After the preliminary maneuvering is over, concentrate if you possibly can on one key issue and refuse to digress from it. If the prospect brings up a minor issue consider it courteously but get rid of it. Otherwise, the climax of the conversation is likely to be

a discussion of the conflicting points; then the sale may be lost because the main question is sidetracked.

"These six principles," said Professor Borden, "of course cover only the conversational strategy of a sale. Necessarily the salesman must know his product and have at hand plenty of facts and figures regarding his market. If he does not know these essentials, no amount of conversation can aid him. He had better keep quiet."



# OPPOSITION ASKS PUBLIX SERVICE

Publix Service, the service that made ushering an art, will soon be found in a chain of theatres other than those of Publix. The Publix Theatres Corporation Department of Theatre Management has been requested by a prominent chain of theatres to loan several of its service managers so that its service could be elevated to the standards now prevailing in the Publix Theatres. With a few variations the ushers of the other circuit of theatres will be trained to render the same services to its patrons as those extended in the Publix Theatres, if the request is complied with.

## Publix Started It.

When Publix replaced girl ushers with men and hired a former officer of the United States Army, a West Point graduate, to train them, under the supervision of Harry Marx, General Director of Theatre Management, a new era in the handling of theatre patrons was started. A new degree of "tipless" service and courtesy was reached that has since won favorable comment everywhere. Many theatre circuits and other business took notice and before long began training those of their employees who came into contact with customers along somewhat the same lines that Publix employs.

## Lost Articles Returned

Patrons of the Publix Theatres frequently lose or leave something behind in the theatre. Whenever a patron or usher finds the article it is turned over to the lost and found department who hold it until it is claimed. Recently a man's wallet containing \$1100 in cash was found in the Rialto Theatre, New York City, by an usher, who turned it over to the manager. An address was found in it but when inquiry was made at that number it was found that the man was only a visitor to this country and had already left for home.

The manager got in touch with the representative of that country in New York who undertook to locate the owner of the money. After several weeks a letter was received by the theatre management from the owner who identified his property and it was sent to him.

He wrote that he had visited many places the day he attended the performance at the Rialto and when he discovered the loss of his wallet he didn't know where he had lost it. He praised the theatre and management and enclosed a substantial reward for the usher who found the wallet. But it is against the principles of Publix Service to accept any gratuity, so the reward was returned to the sender. So determined was he to reward the usher that he wrote to the home office of Publix and got special permission to do so.

This is just one example. Incidents like this happen every day in the hundreds of Publix Theatres. A continual flow of letters are always reaching the theatre management praising Publix Service.

The finest of medical provisions are made for those patrons who are taken ill while in a Publix Theatre and the care tendered them by the theatre staff equals that given in the finest medical institutions. Such is Publix Service, the talk of the nation, the mould from which other organizations fashion their service departments.

## Horse and Buggy Made 'Em Look

Rarely if ever is a buggy seen in the streets of Montgomery these days, so when Manager H. C. Farley sent his horse and buggy through the city's thoroughfares it not only created a lot of publicity for "Thanks for the Buggy Ride" playing at the Publix Theatre, Montgomery, Ala., but it was a real news event as well.

# DO YOU PUT AS MUCH THOUGHT AND CARE INTO PREPARATION OF ADS, AS THIS ? ?

If you don't, or can't, why don't you "lift" these ads? -  
Write to the Home Office for glossy proofs—or lift 'em  
from the New York Daily Telegram. They'll reproduce!!

# New York goes crazy!

Paramount's first  
SOUND picture

## HEAR what you SEE!

**ABOVE THE ROAR OF THE CROWD**  
**YOU HEAR A  
HIGH SWEET  
VOICE!**

*What was she  
trying to say?*

**RICHARD  
DIX**  
**"WARMING UP"**  
"It's Always Cool"—Where the midnight pictures play

PARAMOUNT

**HEAR!  
PARAMOUNT'S  
FIRST SOUND PICTURE  
SEE!**

*Her voice cries  
out—and Yours  
too! Together  
you cheer him on!*

**Richard  
DIX**  
**"WARMING UP"**  
"It's Always Cool"—Where the midnight pictures play

PARAMOUNT



YOU CAN USE THESE ADS: Get in touch with your Paramount exchange about using these ads on a co-operative basis. They aided materially in the success of "Warming Up" at the Paramount.

# PARAMOUNT'S first SOUND picture Richard Dix in "Warming Up"

Over \$31,000 in two days at Paramount Theatre, N.Y., smashing all records! By popular demand, moves Saturday to Rivoli for long run.

40 to 50 PARAMOUNT QUALITY SOUND PICTURES



# SPREAD THIS NEWS ALL YOU CAN!

## PUBLIC GOES TO THE MOVIES TWICE-A-WEEK, SAYS WILL HAYS

The motion picture industry today has the largest number of consumers of any industry in America. Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., told members of his Board of Directors in its annual review of the state of the industry.

Investment in studio properties, stars, picture rights, raw stock, theatres, and good-will as expressed in theatre patronage, make motion pictures unquestionably near the top of America's largest industries. He said:

Localize this by inserting as a new lead a quotation from local theatre manager.

It makes great good-will publicity — and the Sunday news-papers will be glad to get it!

"Our product now reaches two hundred and fifty million consumers per week," Mr. Hays declared. "Our exchanges handle twenty-five thousand miles of film per day in this country alone. We employ more men and women than Ford and General Motors combined. Investment in the motion picture field now exceeds \$2,000,000,000.

### Economic Purchases

"Advance reports from a nationally-known firm of accountants making a survey at Hollywood confirm that the production end of the business gets a dollar in value for every dollar spent. This condition, plus the fact that lawsuits between distributors and exhibitors have been virtually eliminated through arbitration,

new contribution of science without disturbance to further promote its forward stride. It welcomes these new aids in the pioneer spirit which has marked our vigorous span of life."

### "Foreign Invitation"

The entire world today, Mr. Hays said, is in the market for motion pictures, adding that American pictures are used in large numbers abroad by "foreign invitation."

"Ours is not a foreign invasion at all," Mr. Hays declared. "Our pictures go abroad by invitation. The people of the world want them, despite the activities of foreign governments to lessen the effectiveness of the American film industry by practically subsidizing indigenous film production. However, by revealing the need for our films abroad, and by proving our sincerity in exhibiting worthwhile foreign productions here, amicable adjustments are being effected in foreign countries which will lead to happier business relations in all European countries."

"The industry," Mr. Hays continued, "was never more ready for new developments nor in as good shape in the way of personnel and resources as it is today.

"For several years the industry has been trying to employ only those directors, writers, and actors who have ability to make always the best pictures," Mr. Hays said. "Since acting, writing, and directing for the screen are unique to this business, with a technique of their own, it has been necessary to develop men and women to fulfill these duties. By creating our own creative artists, we have built up a considerable body of men, trained workers, who think in terms of the motion picture art. Their effort is being felt daily in the product which is coming from the studios and their number is constantly increasing.

### New Talent

"This search for new talent is a continuous one. New faces, new writers, are constantly being given an opportunity to find favor with the public which first, last, and all the time, measures the success or failure of our efforts.

### Public Response

"The public has been quick to reward the industry for its continuous supply of good entertainment at a price within the means of all," Mr. Hays declared. "It has been particularly quick to reward the voluntary decision of the producers to avoid unpalatable themes in a day when there is a tendency to kick over the traces of good taste and the conventions. There has been such a decided improvement in the artistic and other qualities of the product that twenty-eight organized groups since the first of January this year reviewing pictures have made recommendations and endorsements of 647 pictures."

"There is still a great, new audience to be reached by motion pictures," Mr. Hays declared. "By continuing to produce the very best possible photoplays, and by preserving an artistic ideal, vast new possibilities, with added revenues, will be realized."

## AL'S EYE IS ON PARAMOUNT



Write to Emanuel Cohen, Paramount news-reel, for this photo and plant it in your newspapers.

One of the few times when Governor Al Smith got out of range of the Paramount News cameraman, John Barton who is covering the Presidential Can didate regularly at Albany. In this case the picture had to be made by the Associated Press with which Paramount News is allied.

## EDITOR TELLS READERS ABOUT THEATRE VALUE

In a recent issue of the Weeping Water (Neb.) Republican, the editor and publisher devoted three columns by 11 inches to a display message headed, "The Movies As a Community Asset," and this was signed by the paper. Of particular interest to our readers is the fact that the publisher, Mr. Charles B. Seely, thought enough of the Paramount trademark and what it stands for to use it as part of the display layout.

The giant editorial, for that is what it is, was written and placed by Mr. Seely without any thought of recompense and as a good-will gesture toward the Liberty Theatre, a Paramount account, and of course, a Republican advertiser. Following is the splendid copy, which is a real tribute to motion pictures and to the management of the Liberty Theatre:

### THE MOVIES AS A COMMUNITY ASSET!

We know a professional man who says he finds perfect rest and mental relaxation at the movie. When he is tired he goes to the picture show.

We know a family who plan to go to the movie together once a week. "Movie Night" is an extremely enjoyable event to them.

We know many country people who find in the movie their only source of year-round recreation.

We know hundreds who have immeasurably broadened their vision of life by glimpses of distant lands and of important events in our own country.

We do not believe that boys

## Why Projectionists Leave Home, Quick!

One of the worst errors we know of any operator making in connection with operating synchronized product occurred recently in a theatre located near Pittsburgh. The pictures of two young girls, a sister act, were flashed on the screen and the audience were prepared to hear a couple of sweetly blended voices. The operator, however, had the discs of the following act on the turntable by mistake. The result was that these girls who at the time were going through the motions of a fast, popular tune, were singing a Mammy song in deep bass voices that registered a colored person's dialect. It caused quite an uproar at the time but the management was quick in correcting the error.

are led astray by bandit pictures or that the movies in general are exerting an unwholesome influence on the youth of our community. We consider the moving picture house a real community asset, a source of pleasant recreation and amusement.

Here in Weeping Water we have the Liberty Theatre, whose management maintains high program standards. They bring to our city the best talent in the world, and we are able to enjoy it for a few cents. More power to our Movies.

## BROKE HOUSE RECORD WITH THIS PLAN

"Tenderloin" playing at the Publix Tivoli Theatre, Chattanooga, Tenn., smashed all existing house records by a substantial amount.

Manager E. R. Rogers used an extensive campaign in playing up the Vitaphone-Warner Bros. picture.

One of the outstanding stunts of the campaign was a tie-up with the H. G. Hills Chain stores comprising 75 stores within a radius of 100 miles of the city of Chattanooga. These stores distributed 60,000 announcements carrying copy about the picture, Vitaphone, theatre and play date. Also, the following copy appeared on the cards, "If the number below corresponds to any of the lucky numbers which will be displayed in this store window during the week of Monday, July 9th, you will receive a ticket to the Tivoli."

The store windows presented a different line-up of numbers daily during the showing of the picture at the Tivoli. Window cards, stills, and cut-outs were also shown in these windows.

In addition to the above, the H. G. Hills stores also contributed many columns or paid advertising as well as carrying cards and banners on their trucks.

The Chattanooga Gas Company attached 8,000 announcements to their monthly bills which were hooked to the Gas Refrigeration. These announcements were captioned, "Two Modern Miracles" and then it went on to say something about the Gas Refrigeration supplied by the Gas Co. and the Vitaphone Talking Moving Pictures shown and heard at the Tivoli.

Banners were hung on tall buildings, the lobby was appropriately bannered with signs emphasizing the "See and Hear" Vitaphone and Movietone pictures; 5,000 novelty heralds using the eye and the ear cut were distributed from house to house in the better residential sections and another 5,000 doorknob hangers were put up during the run of the picture.

## PARADE GOT MUCH ATTENTION

Manager E. L. Perry staged a parade of Charlie Chaplin doubles to advertise "The Circus" playing at the Publix Rialto Theatre, Chattanooga, Tenn. A Charlie Chaplin Drum Corps consisting of dish pans and wash tubs for drums together with signs and banners advertising the attraction completed the make-up of the parade that got plenty of attention.

## "WARMING UP" BROKE RECORDS

After its sensational start at the Paramount Theatre, New York, breaking all records for Saturday and Sunday receipts, Richard Dix in "Warming Up" finished out the week by rolling up a gross of \$80,200. Extremely hot weather prevented an all-time record for the week, but this figure has only been exceeded by one or two other attractions.

## HIGHLIGHTS OF STATEMENT

1. 250,000,000 consumers of pictures weekly.
2. More employees than Ford and General Motors Combined.
3. 25,000 miles of film handled daily by exchanges in U. S.
4. Industry getting dollar return for every dollar spent.
5. Motion Picture securities in markedly healthy state.
6. Effect of motion pictures on other business tremendous.

has stabilized the industry. Financing for legitimate expansion is available steadily at the general market rate for money. Motion picture securities, in relation to those of other industries, have been for many months in a markedly healthy state.

### Service to Other Business

"Our own growth has reached the point where we are of tremendous service to all other business. The interests of other industries are so inter-related with those of the motion picture as to make our objections identical with theirs. Increasing proof is seen of the recognition of this economic fact both by business leaders and by government officials.

"The most interesting technical development of the year has been the perfecting of talking pictures to a merchandizable point. This will not negative any progress already made, any more than radio abolished newspapers, phonographs ended symphony concerts, or automobiles wiped out railroads. This industry will use this



# HARRY MARX LETTER GOOD MEDICINE FOR EVERYONE

A letter from Harry Marx, General Director of Theatre Management, addressed to a loyal and hardworking Publix theatre executive who complained that "my job is still in the 'red' in spite of the fact that I'm on the job 24-hours a day" is of significant interest to everyone in Publix.

Mr. Marx, after checking the confession of the writer to the effect that operating cost was normal, and the pictures and entertainment offered was uniformly excellent, made the suggestion that perhaps the selling viewpoint was off-synchronization, and therefore not functioning.

In part, Mr. Marx said: "It occurs to me that you need some fresh viewpoints. Perhaps your operation is 'in the red' because you ARE working too hard. Certainly 24-hours-a-day is unreasonable, and Publix does not want anyone to devote such hours. You are confessing that your job is running you, instead of you running your job. A reasonable number of the right kind of intelligently devoted hours should be sufficient. You should be able to so organize your job as to permit recreation without sacrifice to your job.

"I have on my desk a clipping from a New York newspaper in which Miss Zoe Beckley interviewed President Calles of Mexico, a few days after that entire nation was in chaos due to the assassination of General Obregon, the presidential nominee. I send you this clipping, because I think it might help your case. If you can't see the forest on account of the trees, you need a new perspective. A few hours of recreation daily might do wonders for you.

"I sincerely hope that the philosophy expressed in this clipping, will give you some ideas of how to go about freshening your viewpoint."

The clipping referred to by Mr. Marx follows:

"As I have said, there is an unmistakable weariness in the President's manner," says Miss Beckley. "He looks worn, anxious and a little ill. He has been suffering for some days with a mild influenza and admits that the three mornings a week he spends on his dairy farm, fifteen miles outside Mexico City, are a godsend and source of refreshment.

"A man needs contact with nature to refresh his being," he said. "Three times a week I rise before daybreak and work on my ranch, three hours before I go to my office, and work in a different way. I love to see things growing, and watch small animals learning the ways of life. Man needs to mix with his fellow beings, but also with the beasts, who take everything in a simple way and have few perplexities. Man must also watch the grass, the trees and mountains and get from them the lesson of relaxation and repose. Otherwise his emotions get the upper hand. Balance is what we need."

President Calles smiled and for the moment the look of weariness left his powerful features. It may be true that he seeks power and desires to go on being President, term after term, like the classic Porfirio Diaz, under whose rule some say Mexico was happier and more prosperous than it has ever been since.

**A Man to Like**  
But it is difficult not to like this big, bulky, strong-faced Plutarco Elias Calles of the piercing eye and short, pug-nacious, aquiline nose.

I think it is because Calles is of the people, yet with intelligence and wisdom, plus something like our Al Smith, perhaps, for distinctly, Mexico is not in the hands of the aristocrats now. It is the people's hour—the proletariat.

One leaves Calles with a feeling that he has distinctly two sides. One which might use brute force if necessary to deal with those who cannot or will not see what is best for them, and another side which could be appealed to through its knowledge of human nature, its ambition to advance, a civilized way of looking at things, and an honest wish to see justice and prosperity prevail.

But I am writing only as he impresses me, not with any knowledge of Mexican affairs—for those are a mystery.

## PARAMOUNT TO RADIO ALL STUDIO NEWS

Negotiations which have been pending for several months were concluded last week by Arch Reeve, Paramount's studio publicity manager, when it was announced that the studios of the Paramount Famous Lasky Corporation in Hollywood will house the new 5000-watt super-power radio broadcast station, KNX, and that the new station will be known as "KNX, Paramount Pictures—Los Angeles Evening Express Station."

For the first time in its history the Paramount organization will have oral contact with millions of picturegoers in all sections of the country when the new station makes its debut on the air early in September.

### To Sell Non-Theatre-goers

To make this station of definite service to motion picture exhibitors, a carefully studied policy has been decided upon, the result of many months' close survey of the situation. This policy not only is aimed to foster public good will for the motion picture industry but, at the same time, to provide a medium to educate non-theatre-goers to the entertainment advantages of the screen.

It will be Paramount's policy, through KNX, to maintain a closer touch with the thousands of exhibitors showing Paramount pictures, and to make this super-power station a direct and valuable aid to them. In addition, KNX will keep them, as well as the public, informed of the latest developments in the capital of filmdom.

### One of World's Greatest Stations

Ground already has been broken and construction work begun on the new broadcast studio which is being erected on the Paramount lot, while equipment is being rushed from the East for the studio and for the transmitter, located in the San Fernando Valley at Sherman Oaks.

Broadcasting will be done with 5000-watt energy "output," an increase of 10 times the power used by KNX at present, but permission has been obtained from the Federal Radio Commission to install transmission equipment of 50,000-watt capacity for future use. This permission was granted by the Commission in recognition of KNX's many worthwhile contributions to the progress of radio broadcast in the West. The super-power equipment will make KNX one of the most powerful stations in the world, there being only three other stations of equal power in the West and three with greater power anywhere in the country. The new equipment represents the culmination of years of study and research on the part of the world's greatest electrical engineers.

### Mr. Lasky's Statement

"Paramount is happy to be associated with a radio station of the calibre and reputation of KNX," declared Mr. Lasky, in announcing the news plans. "Under

## Baton Supplants Megaphone

Gone is the megaphone as a symbol for the movie director; arrived is the orchestra leader's baton. Sound picture made the difference. No longer can the director sound his commands. The recording instrument will pick up his commands and pleadings impartially along with the spoken lines of the actors.

Monta Bell, production executive of the Long Island studio, is the innovator of the baton. The fragile wand with the shining little light bulb at the end will be his ruling scepter. With it the director can work off suppressed nervous energy and indicate the tempo and rhythm in which the scene is to be played.

the operation of the Los Angeles Evening Express, this station has won a host of friends throughout the western world, and with the addition of super-power equipment it will not be long before its audience will cover the entire North American continent.

"Motion pictures and radio are the two greatest forces in the world today. The future of the two arts is as limitless as the horizons of the sea. Paramount is not entering the broadcast field in the customary sense of the term, but it does intend to use the radio as a medium through which exhibitors and the public can gain a first-hand impression of the work accomplished in the film capital."

### Transmitter 12 Miles Out

A network of private telephone lines will carry the programs originating in the Paramount studio and in its many remote controls, over Cahuenga Pass to the new transmitter, a distance of about 12 miles, and from this point the music and messages will be broadcast from the enormous antenna towers of the new station.

It will be possible to effect the change from 5000-watt to 50,000-watt operation within 24 hours and thereby increase the range and power of the present equipment 100 times. Listeners in every part of the North American continent will be able to turn to KNX with an ease never before possible.

The broadcast studio and rehearsal rooms on the Paramount lot have been designed by experienced architects after exhaustive study. There will be one large studio, capable of handling with ease an orchestra of 100 pieces, permitting broadcasts of symphonic programs. A smaller studio will be available for ordinary use.

The game management that has guided the destinies of KNX during the past four years will continue to serve in a similar capacity. The staff is comprised of Naylor Rogers manager and program director; Glen Rice, assistant manager; Harold Isbell, "Town Crier of the Night Watch;" Eddie Albright, "Town Crier of the Day Watch;" N. D. Garvey, chief technician, and Loyal Underwood, special announcer.

## Put "Buddy" Back

The public likes "Buddy" so well that the Paramount advertising and publicity department has given up its attempt to add dignity to the popular young star by calling him Charles Rogers. General Manager Sidney R. Kent requested the return of the billing as Charles "Buddy" Rogers after checking showman reaction for several months.

## OUR NEWSREEL BIG HIT IN FIRST YEAR

This week marks the first anniversary of Paramount Newsreel. The reel in that length of time has become one of the most sensationally successful enterprises in the amusement industry.

Emanuel Cohen, editor, and head of Paramount's short subject department, in consequence,

It seems impossible to believe that the Paramount News is only one year old.

When you look through the field now and see how Paramount News leads all other services you would almost be led to believe that it had been in existence from the beginning. That this step has been reached in one short year is nothing short of remarkable and gives evidence of a tremendous amount of work and ability on the part of Mr. Emanuel Cohen and his associates.

I believe there is no question in the mind of anybody as to the standing of Paramount News in the field today.

SAM KATZ.

is being deluged with telegrams and letters of congratulations from officials of Paramount, Publix, and other theatre organizations, as well as from editors of newspapers, government officials and persons prominent in social and civic life.

One of the outstanding services Paramount Newsreel gives to theatres beside its general excellence as newsfilm, is its still-photo service to Associated Press daily newspapers. By effecting this tie-up, Mr. Cohen and his organization cemented a theatre-newspaper friendship that is invaluable at the box office, and raises the prestige of the motion picture theatre immeasurably. These still-photos are published in the daily newspapers simultaneously with screen showing, which greatly accounts for the intense interest the public now displays in Paramount newsreel.

In another column of this issue is a story of the bravery and wit of a Paramount newsreel cameraman, illustrating the lengths these chaps go to, in order to give your theatre a scoop-subject. The public appreciates the sporting chances these camera-newsgatherers take, and so do the newspapers. So you're doing the correct thing for your box-office-pulse when you "star" your Paramount newsreel.

## ROCK ISLAND SMILED BUT BOUGHT TICKETS

The much used expression, "Beautiful but Dumb" was again on the lips of Rock Islanders when they viewed a ballyhoo stunt staged by Manager E. R. Cumings, in connection with the exploitation of Colleen Moore in "Happiness Ahead" playing at the Publix Fort Armstrong Theatre, Rock Island, Ill.

A new Ford touring car with top down contained just three occupants; the chauffeur on the front seat was none other than the theatre's porter dressed up in his regulation uniform which greatly resembled a chauffeur's attire. The back seat was occupied by a young man who wore clothes befitting that of a groom radiating a smile that implied there was happiness ahead. The groom's companion alongside was a good looking girl dolled up in a bride's outfit. However, this good looking was just a wax dummy but she answered the purpose nevertheless.

The car was appropriately bannered on sides and rear with "Just Married" signs and others giving title of picture, name of theatre and play dates.

## HERE ARE TWO STUNTS. GOOD ANY TIME

Manager Marsline K. Moore arranged a tie-up with the Postal Telegraph Co., whereby they delivered 1,000 telegrams advertising Richard Barthelmess in "The Patent Leather Kid" playing at the Publix New Theatre, Fort Smith, Ark.

Five messenger boys on bicycles delivered the telegrams to all parts of the city, the 'grams reading, "With great pleasure and as manager of your local Publix theatres I wish to personally endorse and urge that you see one of the year's greatest motion pictures Richard Barthelmess in 'The Patent Leather Kid' which opens at the New Theatre today for a three-day engagement at no advance in prices. Trusting to have the pleasure of seeing you at one of the performances of this First National Special so you may tell me how well you enjoyed 'The Patent Leather Kid.'" With sincere wishes. Marsline K. Moore."

The only expense to the theatre in connection with the telegrams was the cost of mimeographing the message. The bicycles used by the messengers also carried double-faced cards advertising the picture, theatre and play dates.

The Postal Telegraph Co., further co-operated in the tie-up by displaying in their window a special card with telegrams of endorsement about the picture.

Permission was granted by fifteen local merchants to have the theatre artist paint the title of picture, theatre and play dates on their windows. This was an unusually good flash; many of the windows being in excellent locations.

## GOT PAGE AD AT TRIFLING COST

Manager C. T. Perrin had a full-page newspaper display on "Slightly Used" to advertise that picture playing at the Publix Sterling Theatre, Greeley, Colo. Perrin went to the newspaper and contracted for a full page at the regular rate of 35 cents an inch and then went to a large furniture dealer and an automobile agency and sold them space at the rate of 40 cents an inch.

Both the furniture dealer and automobile agency featured "Slightly Used" bargains in their ads while the theatre ad showed a cut of May McAvoy and selling copy about the picture, theatre and play dates. By selling the ads himself, Perrin greatly reduced the cost of his large ad and at the same time the ad had more attention value.

## GET TALKY TRAILERS NOW

Paramount's Advertising Department, working with A. M. Botsford of Publix, has produced a trailer in sound on Richard Dix in "Warming Up" designed for the use of theatres playing the synchronized version of the Dix feature. The trailer is packed with selling titles and punch scenes from the picture. It is cleverly synchronized with music from the "Warming Up" score, including the baseball song and theme love song, "Out of the Dawn," as well as shouts and gag conversation from the bleachers. Theatre men who have seen this trailer pronounce it a great business builder from the standpoint of novelty and showmanship.

The "Warming Up" sound trailer is distributed by National Screen Service, Inc., with offices at 126 W. 46th St., New York City; 810 So. Wabash Ave., Chicago, Ill.; and 1922 So. Vermont Ave., Los Angeles, Cal.

Prints and records are available at these offices.



## TYPE BOOKS HELP MAKE PUNCH ADS

Following recent publication in "Publix Opinion" of the list of books suggested for reading by those who would learn the requirements and uses of advertising media, hundreds of letters have been received in the Home Office from Publix employees who found that it filled a long felt need.

So many requests for re-prints of the list were received that 2000 extra copies were issued, to be posted in theatre offices and usher-rooms. The books may be obtained for the most part in the public libraries of each city. Theatre managers will find if they make the request, the Librarian will be glad to purchase any books that are not already on the shelves.

Among the letters received in the home office were several asking for books that tell about the selection of printing, type, and engraving processes. "Publix Opinion" is indebted to the production department of the Hanf-Metzger Advertising Agency of New York for the following list of books:

"Printing Types — Their History, Forms and Uses" (2 vols.)... By D. B. Updyke  
"ART AND PRACTICE OF TYPOGRAPHY"  
By Edmund Gress  
"Effective Type Uses in Advertising"  
By Benj. Sherbow  
"TYPE LOTS"  
By J. L. Frasier  
"MODERN TYPE DISPLAY"  
By J. L. Frasier

In the case of theatres located in big cities, where the metropolitan dailies are equipped with modern and wide selections of type faces, the problem of getting attractive type faces and effective contrasts, is comparatively easy. But in the small towns, where the newspapers and printing offices have meager equipment, the stock of type is usually limited. However, a knowledge of the standard type faces is useful, notwithstanding.

Many of the best ads produced by Publix theatres are executed by a clever combination of type, and cuts made from type-matter clipped out of the press-books, or trade-paper ads of the film companies. These press-book ads are prepared by experts who have the widest selection of type faces, as well as other facilities. Sometimes the ads, too large for use, can be used in their entirety, merely by pasting a theatre name-cut proof over the top, and a blank piece of paper elsewhere for mortise-inserts and then reduced by the photo-engraving process to the size required by the theatre.

## WHIRLING AROUND THE PUBLIX WHEEL

Official bulletins, announcements of promotions, transfers, policy changes, etc., issued by Harry Marx, General Director of Theater Management.

Mr. W. F. Brock has been employed as Manager of the Rialto, Chattanooga, effective July 23rd. Mr. Perry remained with Mr. Brock through July 26th, when he reported to Mr. Dowler at Jacksonville to be assigned to the Palace Theatre, Jacksonville, effective July 29th.

Mr. C. T. Chapin reported to, Jackson, Tenn. effective July 30th for the purpose of being trained by Mr. Cartwright to assume the City Managership of Jackson in several weeks.

The Queen Theatre, Knoxville and the New York Theatre, Chattanooga, Tenn. will be permanently closed after business Saturday, September 1st. Both these houses are to be commercialized.

The Kettler Theatre, West Palm Beach was closed after business, August 4th. This is in accordance with an arrangement made with Mr. Sparks and Mr. Warrick, whereby co-incidentally Mr. Sparks' Arcade Theatre, West Palm Beach was closed, both theatres to remain closed until approximately September 29th, at which time a definite date will be decided upon for reopening both theatres.

The Williamson Theatre, Winterhaven, Fla. was closed after business July 7th for an indefinite period. This is a partnership operation.

Mr. A. Lashway has assumed the management of the Colonial Theatre, Haverhill, succeeding Mr. Lon Ramsdell, resigned from the organization. This change was effective July 18th.

Mr. I. N. Kennedy has been placed as Manager of the Palace and Strand Theatres, Lakeland, Fla., succeeding Mr. Booth, who has been transferred to Orlando by Mr. Sparks.

Mr. Pickens Talley has been employed as Manager of the Aladdin Theatre, Cocoa, Fla., effective August 6th, to replace Mr. Moody who is being transferred to Macon, Ga.

The transfer of Mr. R. B. Smith, assistant manager at the Rivoli Theatre, New York, to the Tivoli Theatre, Chattanooga as Assistant to Mr. Rogers was effective July 30th.

This assignment is made in view of the fact that Mr. Virgil Wadkins, present Assistant Manager

of the Tivoli, Chattanooga will become Manager of the new State Theatre, Chattanooga upon its opening. In the meantime Mr. Wadkins will work with Mr. Smith.

The assignment of Mr. Jack Hodges as House Manager of the Marlowe Theatre, Jackson, Tenn. was effective July 30th. Mr. Hodges was formerly employed at the Avalon Theatre, Avon Park.

The Peruchi Stock Company will terminate its engagement at the Lyric Theatre, Knoxville on September 1st. Effective September 3rd, this company will open at the Arcade Theatre, Jacksonville. Mr. Ralph Phillips will manage this theatre during the engagement.

Please be advised that the Rivoli, Greenville will be reopened effective August 20th, instead of August 6th, as originally advised, with a policy of three changes per week, admission prices 10 and 30c matinees and 10 and 40c evenings. Mr. Roy Helms will be transferred from the Strand, Knoxville to manage the Rivoli Theatre under the direction of Mr. George L. Denton, City Manager.

Admission prices at the Egyptian, Greenville, will be 10 and 25c all day, effective August 20th, present policy prevailing.

Effective August 6th, the Carolina, Greenville inaugurated a vitaphone policy, one change per week, admission prices of 10 and 40c matinees and 10 and 50c evenings.

Effective July 29th, the following managerial switches will be affected at Brockton, Mass.:

Mr. J. J. Cahill appointed City Manager for the Strand, Brockton and Rialto Theatres, with direct supervision over the Brockton Theatre.

Mr. F. L. Shea has resigned as the manager of the Strand Theatre and Mr. Morris Simms, present Assistant at the Brockton, has been appointed to succeed Mr. Shea.

Mr. W. B. Rose will continue as Manager of the Rialto Theatre.

Mr. H. A. Kramp has been re-employed to succeed Mr. J. C. King at the Hippodrome Theatre, Miami, effective August 5th.

We are taking over the Newman and Royal Theatres in Kansas City, due to a dissolution of

our operating agreement with Loew at that spot, effective after the close of business, August 10th. On that date the Newman Theatre, which is now in operation, will be closed for one week for renovation and will be reopened on August 13th with a straight sound picture policy. The Royal Theatre will remain closed for the present and consideration given to its operation at a later date.

Mr. Louis Lazar, as District Manager, will confine his entire attention to this operation for the immediate present, under the direction of Mr. Milton H. Feld. The Loew organization is being advised, through Mr. Lembow, to give all employees notice of closing. Further advice regarding admission prices and other operation information will be forthcoming.

The following are managerial changes effected in the New England Division:—

Effective July 23rd Mr. Richard E. Reddick assumed the management of the Colonial Theatre, Belfast, Me., relieving Mr. H. C. Hussey who is taking a leave of absence.

Mr. Chas. A. Goldryer will act as Assistant Manager at the Harvard Theatre, North Cambridge for two weeks beginning July 23rd. Effective August 5th Mr. Goldryer will assume the management of the Olympia Theatre, Chelsea, Mass. replacing Mr. Broemler, resigned.

Effective July 30th, Mr. E. B. Haley will take over the management of the Strand Theatre, Dover, N. H., replacing Mr. McAlester.

Arrangements have been made to close the Sterling Theatre, Greeley after the close of business August 18th in order that repairs in accordance with the lease agreement can be made.

The theatre will be reopened on Monday, August 27th and the sound policy will be inaugurated on the following Monday, September 3rd.

The Empire Theatre, Rockland, Me., will be closed as of August 6th for an indefinite period.

The following corrected data on managerial changes recently announced for the Southeastern Division:—

C. T. Chapin will remain at the Palace, Jacksonville, due to the sudden illness to Mr. Perry which prevents giving him an assignment for the time being.

Mr. J. L. Cartwright will remain in charge of Jackson, Tenn. Mr. W. H. Hemphill will remain at the Capitol, Macon and for the time being Mr. Chas. Amos will handle the Strand, Knoxville.

The new Tennessee Theatre at Knoxville, Tenn. will open to the public on Monday, September 3rd, at 1 p. m. with its regular policy, which has been established as follows:

Two changes per week — Monday and Thursday; programs to consist of—

1st half week—overture prelude, news reel, 1 vitaphone subject, one reel novelty, 4 acts of vaudeville, feature picture.

Last half week—overture prelude, news reel, 2 vitaphone subjects, novelty reel, 2 acts from the Publix units closing in Atlantic with stage band, feature picture.

The above policy will be identical to that of the Tivoli, Chattanooga except that the programs on each half are reversed.

Admission prices will be as follows—all seats the same price, matinees children 10c, adults 40c; evenings children 15c, adults 60c; Saturday matinees children 15c, adults 50c.

The tentative line-up for the managerial staff is as follows—Chas. H. Amos, Manager, Jack Hobby, Assistant Manager and will also handle the publicity and advertising, with Mr. Amos.

Mr. George Plank of the Home Office Advertising Department will be assigned to help with the opening campaign; and Mr. E. J. Sullivan will be assigned to assist with the opening.

Upon the opening of the Tennessee Theatre, the Riviera Theatre will adopt the same policy as has been set for the State Theatre, Chattanooga.

The State Theatre, Chattanooga, Tenn. is scheduled to open around noon on Monday, September 3rd as a straight vitaphone-movietone theatre. The policy will be full week runs or longer whenever suitable pictures can be obtained.

The program will consist of—movietone news, 4 vitaphone subjects, novelty reel, feature picture and cartoon or comedy.

Mr. Donald Chambers will be assigned to start the advance opening campaign on this house.

Admission prices will be—matinees, children 10c, adults 35c; evenings children 15c, adults 50c. Evening prices will prevail all day Saturdays and holidays.

## STUDIO WORKERS WIN PROMOTION

In recognition of their record in successful motion picture production, several Paramount west coast studio executives have been advanced in rank.



Ben Schulberg

B. P. Schulberg, hitherto known as an "associate producer," has been named general manager of West Coast production. Cited for "efficient cooperation and intelligent supervision." B. P. Fineman, Louis D. Lighton, J. G. Bachman, B. F. Ziedman and David O. Selznick have been advanced from the rank of supervisor to classification as associate producers.

Pomeroy, Director of Sound Effect Roy Pomeroy, expert on sound synchronization, has been made director of sound effects. Pomeroy will head the recently created studio sound department and will be in charge of technical work on Paramount's ambitious sound film program. Oren W. Roberts succeeds Pomeroy in charge of the

department of special effects. "The promotion of these capable production executives is just reward for their remarkable record of achievement," Mr. Lasky declared. "Headed by B. P. Schulberg, the coast studio has hung up an enviable record of successful production. Paramount is proud of this record and the men who made it."

### Speed on Fight Pictures

A 300 foot special print on the Tunney-Hecney fight was airtelined and air mailed out of the Paramount News offices Friday morning at 3 A. M. to all exchanges. As a result of the fast work of the Paramount News staff, the theatres throughout New England and the Eastern Atlantic States were able to show such scenes of the fight as are permitted for interstate transportation by the Government the day after the event, and theatres in Detroit, Cleveland and Chicago had them that night.

The special contained scenes at the training camps of both fighters and the shots taken at the Yankee stadium during the championship bout, which included the introduction of the fighters, the ovation tendered Jack Dempsey, Hecney sprawled on the floor at the end of the tenth round and the finale when Tunney was announced the winner.

## Stages 'Em, Produces 'Em, and Sells 'Em



Manager James H. McKoy and his staff, of Macon, Ga., are in the class of resourceful showmen who produce their own shows, stage 'em and sell 'em. Mr. Marx, General Director of Theatre Management for Publix submits this testimonial to the truth of a story to be published in our next issue over his signature. The picture arrived too late to be included in the layout with Mr. Marx article.

## Taxi Bally For "Happiness Ahead"

Like many other managers, T. Y. Walker found it a profitable investment to decorate a taxi cab in advertising Colleen Moore in "Happiness Ahead" playing at the Publix Noble Theatre, Anniston, Ala. The shades in the taxi were drawn all the way down; cards tacked on the sides and rear read, "Just Married," "In For Life," etc., and several pieces of hand luggage were tied to the top and running boards. Bells and tin cans, as well as baby slippers, were tied to the rear of the car so they would drag on the ground.

## HOW SAM GOLFS!

Sam Palmer, who takes care of the publicity and advertising materials service to the Publix Theatre circuit, is vacationing for a couple of weeks. Jack McInerney is doubling in brass, issuing the Publix Stage Show Manuals and doing Sam's work, too. Sam is spending his two weeks drilling for oil with a maul on a nearby golf course, Mister Mickey Finn announces.



# CARTWRIGHT GOT 'EM ON LOBBY STUNT THAT MADE TOWN TALK

Manager J. L. Cartwright used both a newspaper contest and a lobby stunt in advertising Richard Barthelmess in "Wheels of Chance" at the Publix Lyric Theatre, Jackson, Tenn.

The idea of the newspaper contest was to give the contestants in synopsis form the outline of the first six reels of the seven-reel picture and then to ask the contestants to furnish the synopsis of the seventh reel.



The psychology of this contest is that nearly everybody feels morally certain that he or she could write stories for the screen if given the opportunity. The story suggesting the contest reached this vanity by emphasizing that the picture ending was basically sound and the only really logical development, and has no trick ending, but required only that the contestant logically conclude the story.

This contest not only created a desire in the minds of the populace to see the picture, especially the ending but many people had been waiting for such an opportunity of submitting their own ideas as to the logical ending of the picture.

The lobby stunt consisted of a home-made constructed wheel with sixteen numbers. All persons spinning the wheel that stopped on one of the lucky numbers (Nos. 3 and 14) were admitted free to see the picture.

One of the cashiers was put in charge of the wheel and during the two days' showing of the picture, 47 passes were issued.

A large banner just underneath the wheel read "Richard Barthelmess in another Great Triumph."

## BOOTH HEROES SAVED BOSTON SHOWS

Giving credit where credit is due is the Publix creed, so J. J. Fitzgibbons, Supervisor of Theatre Management for the northeastern states does it with vigor in a letter to Home Office executives, commending the projectionists at the Boston "Fenway" and "Washington Street Olympia" theatre.

Here is Mr. Fitzgibbons letter — and Publix Opinion hopes that Mr. Katz receives a few dozen similar ones every week for publication:

"Occasionally, we have a few members of Organized Labor Bodies that are outstanding in the performance of their work. Permit me to tell you, and suggest you publish a story in Publix Opinion about the projectionists in charge at the Fenway Theatre, which opened with Vitaphone, yesterday.

"In the hustle and bustle of getting the Fenway and Washington Street Olympia started with Vitaphone on July 8 there was a lot of emergency and rush work done. Through some misunderstanding the exhaust fans in the projection room were not completed on Saturday night.

"The Official Weather Bureau recorded an outside temperature of ninety-four degrees on Sunday.

"It being part first day with Vitaphone, it was necessary that a perfect performance be given. These men realized that. With no exhaust fans, and the temperature in the booth hovering around one hundred and ten until late in the evening, these men nearly collapsed, yet gave a perfect performance on the screen.

"The heat was so great it warped the Vitaphone records.

"I believe these two men are worthy of mention, as it shows the spirit of the men in Publix, and I wish I could say as much for some of our other projectionists."

Very truly yours,  
J. J. Fitzgibbons.

## PRETTY CHORINNE INSPIRES TUNE!

Lee Nutter, Captain of Foster Girls in "Xylophonia," inspired the song she's learning to sing. Rubey Cowan, one of Publix famous lyric writers is teaching her.

Nearly \$250,000 worth of music in the Publix music library is available to every Publix theatre. Many of the new hit tunes were written by Rubey Cowan, of the Publix Home office musical staff who is shown here, teaching a song to the girl whose personality inspired it. Much of Cowan's Music is being movie-toned by Paramount.

Write in for this Photo and Plant it as institutional feature in newspaper.



Photo by  
LOU NATHAN  
Staff Photog.

## CARD INDEX TO FILE OF P. O. STORIES

Walter Morris does it in expert style

Walter L. Morris, house manager of the "Florida" at Jacksonville, makes excellent use of his "tickler file" and "Publix Opinion," he says in a letter addressed to Frank Dowler, Jr., Publix District Manager, and to Jesse L. Clarke and Guy A. Kenimer, executive assistants to Mr. Dowler.

Mr. Morris has prepared a card-index on the articles listed in "Publix Opinion." He files the

entire paper, and lists the articles in his card-index. When he wants any special information, he gets it instantly, without thumbing thru several hundred old copies. The filing work was done by an usher under his direction, and it required only a few days to get the file started and in order. Herewith is reproduced a copy of the cards used by Mr. Morris.

Publix Opinion Tickler File and Index

Headline:—

Details Covered:—

In-Vol.

No.

Page.

Date.

Remarks

Copy  
Publix Opinion Tickler File and Index

Headline:— "Official Announcement Is Made Telling All Theatres How To Use Various Departments"

Details Covered:—

Letter, Mr. Dembow—Relative Obligation H.O. To Field Men and Vice Versa—Contacts: B'king, Mtncs, Adv Music Acc't Mg, Mt. Depts.

In-Vol. II

No. 30

Page. 1

Date 7-14-28

Article adapted special newspaper reader using only portions—illustrations particular—by magnification of Publix Opinion.

## FREE CLOTHES AND ADS!!

Eddie Stanley at Fort Worth, and Vic Ince, in Birmingham, through their respective house managers and advertising managers, rate 'em, and sh-h! The managers get dressed up free, too! And there's no screen tie up! The Editor of Publix Opinion conceived the idea and gave it to Stanley and Ince to promote. They wear the Clothes on the Stage and the stores brag about it in ads. That's all. The stage is a great show window, you know!

### Eddie Stanley

The new Worth Stage Band Director knows his golf as well as his music... that means some golf, too.

Eddie was in need of a new golf outfit when he arrived in Fort Worth from New York the other day... but look at Eddie now.

**Trav Daniels**  
Has Fixed Eddie Up

With the best set of clubs in town... and the picture above speaks for itself as to what TRAV can do for one in the golf and knicker line.

### Eddie Stanley

Worth Theater "It" boy snapped while being outfitted by Jack Uberman in one of the new model linen suits that was named after him.

Call for the "Eddie Stanley Model"

Jack Uberman



The Model:

Two-button linen coat with high waisted pleated trousers to match. Vest, knickerbockers and extra trousers (as he had).



Sell Your  
Stage Show

# Publix Opinion

The Official Voice of Publix

Send Us  
Your Stunts

Vol. II

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## "Familiarize Yourself With The 'Talkies' If You Want To Progress!"

Read the trade papers every week! Keep up a clipping file! Learn the problems of sound-pictures! Learn how to solve them! Learn WHAT and HOW to tell your theatre patrons! Showmen who KNOW are in demand, and the demand is getting stronger!"

HARRY MARX

General Director of Theatre Management.

"Leave no stone unturned to give Publix the high standing it holds in the world of theatres."

### Publix Opinion

Published by and for the Press Representatives and Managers of

PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising BENJ. H. SERKOWICH, Editor  
Contents Strictly Confidential.

## NEW TRICKS FOR OLD DOGS!

Leon J. Bamberger, veteran promotional showman of wide and varied experience, who among other duties issues the official publication for the Paramount distribution department, makes most interesting comment in his publication under the caption of "The Old Dog Has To Learn New Tricks."

What he has to say is also true for Publix. When you read it, just change the word Paramount to Publix, and fit the logic to your own case:

New tricks are a part of the old dog's daily education today . . . if he expects any bones.

Revolutionary changes within the last few months are in evidence everywhere today. No producer or distributor can tell what will happen day after tomorrow. Only the shrewdest can guess what will happen even tomorrow.

Paramount, in production and exhibition had to learn new tricks quickly, in sound reproduction, in color, etc.—not in order to keep up with the procession, but to keep ahead of it. And in its advertising the company has certainly met the conditions of "these changing times."

Every Paramounteer, especially every one who comes in contact with exhibitors MUST keep abreast of these times. The mechanical operation of sound accompanied pictures must be studied. There are still thousands of unequipped theatres, and our men should act as missionaries in selling the advantages of their becoming equipped.

New kinds of business deals with the exhibitors—new entertainment to advertise and publicize—new patrons to bring in to the theatres—everything's new.

It's a new world, more so in our industry than in many others, and assuredly the old dog has to learn new tricks!

## WELCOME TO KNX

The following editorial comment on the acquisition by Paramount of the powerful radio station KNX, for the purpose of broadcasting studio news and gossip, was written by Leon J. Bamberger of the Paramount Home Office executive staff. It is republished from the sales publication "The Whole Show" because it is equally as important to the showmen in Publix as it is to the film-salesmen who work for Paramount.

Paramounteers everywhere will hail with delight the announcement of the new Paramount Pictures-Los Angeles Evening Express Radio Station, KNX. At conventions, and whenever or wherever there have been gatherings of our clan, the question has frequently brought up—"why isn't our company broadcasting?" The reason heretofore has been simply that our executives did not feel that they wanted to go into this form of publicity until such a time as they could secure a proposition that would measure up in every respect to Paramount prestige and Paramount dominance in the motion picture industry. They now have such a proposition, as a reading of the plans on Page 2 will amply disclose.

Another reason why we have not previously broadcast was that our company did not care to enter the field until it had been proven beyond all doubt that radio does not keep the crowds away from the box-offices, but rather that the proper selection of material sent through the ether into the homes of the public, brought them into the theatres as never before.

Our new station is certainly going to be a distinct help to the entire motion picture business, for it will be used to a large degree for the issuance of propaganda designed to make new theatregoers, to get these non-theatregoers into the theatres to SEE ALL GOOD PICTURES, IRRESPECTIVE OF WHO HAS PRODUCED THEM.

Furthermore we look upon the acquisition of KNX as a very smart and forward-looking move from this standpoint: The way sound pictures and radio are starting to get tied in with one another now (think of television!), no one knows what the next five years will bring. The new Paramount station gives the entire industry a toe-hold as it were on the air transmission development, no matter what may come to pass.

Exhibitors and trade paper editors have often stated that Paramount's national advertising, of which they were at first skeptical, has benefited the entire business immeasurably. The same will hold true of the new form of exploitation. And that has always been the Paramount way—to serve all as well as itself.

## PUBLIX GETS HELP FROM FILM EXPERT

Ed. F. Corcoran, Paramount Pictures Exploitation Representative, headquartered at the Home Office, is certainly one very busy man these days. Five hundred exhibitors are now receiving his special bulletin of suggestions on certain productions entitled "Sell 'Em to the Public."

Write to Mr. Corcoran, and he'll mail 'em to you, too!

A great many of these have written their appreciation of this service and requested further assistance both by mail and necessitating personal visits.

Often times the exhibitors request information regarding the manner in which certain pictures are handled in New York or in other large cities, the character of lobby displays, billings, newspaper advertising and publicity, etc. Information of this kind is available at all times and it is this kind of help that Corcoran is desirous of rendering to any account who wants it.

The other day an exhibitor in Williamsport, Pa., asked if Ed couldn't possibly secure for him four baseballs personally autographed by Babe Ruth to be used in connection with the exploitation of "SPEEDY." These were obtained.

As his object is to render special service to exhibitors on percentage film engagements, Mr. Corcoran has provided all Exchanges with forms on which he may be notified of all the play dates of these percentage bookings.

Ho, Hum! Ho, Hum,  
Ah-h! Ah-h-h-h  
h-h-h-h-h!

(By MICKEY FINN)

Palpitating perusers of "Publix Opinion" who have anxiously been scanning the mail in quest of their favorite literature during the past two weeks, and have all but given up in despair, may now be assured that the merry little palladium of Publix palaver will henceforth be delivered regularly on the doorstep. It may even come weekly, from now on. Anyway the report that the Editor had fled to the outer darkness was incorrect, this time. Ye Editor had merely locked up his desk wherein he keeps the pints, quarts, and items, and departed on a vacation. Thus it was impossible for your Office Boy to pinch-hit a couple of issues. YOUR Editor went high, high, high up in the mountains where he golfed, boated, bathed, fished, fiddled, fancied and fol-de-rol'd. The Judging Committee on Golf Prevaricators has not yet decided whether he made twelve holes-in-one or one hole in twelve. The report is that the fine box of fish he sent to Ted Leaper, Managing Director of the Paramount Theatre, contained oil-sardines.

## MUSIC NOTES

Official Bulletins from the Publix-Paramount Music Department.

NATHANIEL W. FINSTON, General Music Director

BORIS MORROS, Associate General Musical Director

Al Mitchell, former personality leader at the Olympia Theatre, New Haven, has been transferred to the new Minnesota Theatre, Minneapolis, replacing Alex Hyde. Al Mitchell began his engagement there on July 28th and reports are very enthusiastic about his work.

Frank Waller, former district musical advisor for the Blank circuit, has been transferred to assume his duties as district musical advisor for Mr. Dowler's southern territory. Waller will make his headquarters in Atlanta and will also assist in handling the ever increasing nonsynchronous work.

Siggle Boguslawsky, assistant conductor at the Rivoli Theatre, is now acting as guest conductor at the Rialto Theatre, New York, having replaced Joe Koestner, who is now in the home office.

Jack Stanley opened as personality leader at the Saenger Theatre on August 4th, replacing Art Landry.

Henry Busse, formerly musical director at the Metropolitan Theatre, Houston, is now acting as district musical advisor for the Texas DeLuxe territory supervised by Mr. Feld, Divisional Manager. Busse replaces Maurice Lawrence, who has been transferred to the home office.

John Ingram, music director of the Strand Theatre, Tampa, Florida, began his duties as director of the orchestra at the State Theatre, Minneapolis, on August 4th.

Frank Cornwell, personality leader at the Leew's State Theatre, Syracuse, is set to open as personality leader at the Allen Theatre, Cleveland, at the termination of his present engagement on or about August 10th.

Pedro Avelar, now concertmaster at the Tivoli Theatre, Chattanooga, is to be personality leader at the Tennessee Theatre, Knoxville, opening on or about September 3rd. Avelar made a very successful appearance as guest conductor in Knoxville last summer and should duplicate his success in his permanent assignment.

Al Morey opened as personality leader at the Howard Theatre, Atlanta, on July 30th, replacing Jack Stanley, who is now at the Saenger Theatre, New Orleans.

Jack Redmond, a local boy, pupil of Milton Charles of Chicago Theatre has been chosen as second organist for the new Capitol Theatre in Cedar Rapids.

Hyman Fine, is now district musical advisor for Mr. Fitzgibbon's New England territory. Fine is being assisted by Al Drouin, former conductor with the road picture, "Wings." Fine is taking care of nonsynchronous work throughout Mr. Fitzgibbon's territory and is also assisting at the Metropolitan Theatre, Boston.

Lou Forbes, Personality Leader at the Palace Theatre, Dallas, closed there July 27th and opens in Denver on August 16th. In the interim, Eddie Stanley, recently at Ft. Worth has been at the Palace Theatre, opening July 28th.

Jimmie Ellard, now at the Denver Theatre, Denver, closes August 13th. Jimmie Sills, local boy will fill in at the Denver Theatre until August 15th. Lou Forbes opens at the Denver Theatre, August 16th.

Lindy Coons opened at the Worth Theatre, Ft. Worth, on July 28th, while Eddie Stanley proceeded to Dallas as above.

Al Morey opened at the Howard Theatre, Atlanta, July 30th, replacing Jack Stanley.

Jack Stanley opened at the Saenger Theatre, New Orleans, August 4th, replacing Art Landry who will be released with no other assignment.

In the event Eddie Stanley "clicks" at Dallas, Jimmie Ellard now at the Denver Theatre, will be sent to the Texas Theatre, San Antonio, replacing Don Miguel Galvan, who will be given a three months leave of absence as per original contract to permit him to fulfill European engagement.

## GET THE DOPE NOW!

You'll cash in on it in September

11TH ANNUAL  
**Paramount**  
**Week**  
SEPTEMBER 2nd TO 8th

